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The Influence of Kyd's Spanish
Tragedy upon the Tragedies of
Shakespeare other than Hamlet

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THE INFLUENCE OF KYD'S "SPANISH TRAGEDY"
UPON THE TRAGEDIES OF SHAKESPEARE
OTHER THAN "HAMLET"

BY

RUTH BEATRICE TAYLOR, A. B., 1905

THESIS

For the Degree of Master of Arts
in English

IN THE

GRADUATE SCHOOL
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June 1. 1906.

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Ruth Beatrice Taylor, A. B., 1905.

ENTITLED *The Influence of Kyd's 'Spanish Tragedy'*
upon the Tragedies of Shakespeare other than Ham.
let.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF *Master of Arts*

Samuel Kilham Dodge.

HEAD OF DEPARTMENT OF *The English Language & Literature.*



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Before entering upon the main discussion involved in the subject of the influence of Thomas Kyd's SPANISH TRAGEDY upon the early tragedies of Shakespear, it will be helpful and interesting to consider two other subjects closely related to it. That this well known play of Kyd did exert a marked influence upon the first tragic productions of Shakespear, there is every reason to believe, as will later be pointed out. There are other contemporary dramatists, however, of much greater ability than Thomas Kyd if not of such immense popularity, who had no small part in shaping the work of Shakespear. Every writer, perhaps, has a model, whether it be conscious or unconscious. Shakespear was too independent, too capable and too great to adopt any writer as a mere model and to strive to fashion his own style accordingly. That he did make use of old plots and much-used stories as the framework upon which to build the delightfully new and original fancies of his dramas there is no question. Shakespear was no inventor. With the exception, perhaps, of that of LOVE'S LABOR'S LOST and of THE TEMPEST he did not originate the basal plot of any of his plays. We are not to look upon Shakespear as a plagiarist or an imitator, however. Plagiarism was an unknown thing in Elizabethan times. Plays were written for the stage, and whatever a playwright could employ that would meet the demands of the stage-manager and satisfy the tastes of the people, he employed. Shakespear worked in much the same way and was influenced by much the same conditions



as his fellow-dramatists. He worked over old material for the plot of his plays, accepted much that was already familiar on the Elizabethan stage, but vitalized all and imbued all with his own individuality to such an extent that we have no reason to admire his productions less or to depreciate his powers.

Among those fellow-dramatists from whom Shakespeare caught "hints of the proper craft", Christopher Marlowe stands foremost. There are critics who go so far as to look with doubt upon Shakespeare's power in moulding subsequent English drama if Marlowe had not come first. It is true Marlowe gave to English verse a grander and more enduring form than it had ever before known, but whether Shakespeare's powers would have been seriously lessened if he had not had the advantage of Marlowe's previous attainments is a question not easily to be decided. The matter at hand, however, is merely to point out a few resemblances between the work of these two famous playwrights.

First to be considered is Marlowe's masterpiece, EDWARD II, in the likeness it bears in its general plan to Shakespeare's historical plays. The resemblances between the two characters, Edward II and Richard II have often been pointed out. (McLaughlin's edition of Edward II.) The rise and fall of Mortimer is akin to that of Richard, Duke of Gloucester, the Earl of Kent reminds us of the Duke of Clarence, the Archbishop of Canterbury is not unlike Cardinal Wolsey. These characters, of course, resemble each other historically as well as dramatically.

In technique, also, Marlowe's play is much like several of Shakespeare's. The blank verse of both writers moves along with ease and dignity. The opening scene, the treatment of the catastrophe and other details in both plays seem to follow the same general scheme.

Again, in Marlowe's play, THE JEW OF MALTA, we find the origin of Shakespeare's Shylock. The general tone of THE MERCHANT OF VENICE is not at all like that of THE JEW OF MALTA, but the first conception of Barabas by Marlowe and of Shylock by Shakespeare seems to have been the same. Their love of wealth, the relation of each to his only daughter, their guarded manner of speaking, their hatred of the Christian world, the feeling of sympathy which they at first arouse in the reader, all these features plainly belong to both characters in the early scenes of both plays. Shakespeare, however, does not imitate Marlowe farther, and his Shylock soon becomes an entirely different Jew from Barabas.

Although Marlowe's influence on Shakespeare was broad and lasting, that of John Lyly can be more easily pointed out in detail. Lyly's ALEXANDER AND CAMPASPE appeared at just the time when Shakespeare began his work for the stage, and the younger playwright evidently felt a decided admiration for the other's imagination and wit. The early comedies of Shakespeare abound in the euphuistic dialogue which was dear to Lyly. Beatrice and Benedick, for instance, indulge in this form of conversation.

The original of Dogberry in MUCH ADO ABOUT NOTHING may be found in the watch in ENDYMION, and undoubtedly the make-believe fairies in MERRY WIVES OF WINDSOR owe something to the fairies' song in this play of Lyly. Shakespeare seemed to have a trick of remembering the best in other writers and transmitting them into sweeter lines of his own. The lark song in CYMBELINE (II. iii.), for instance, is the same in spirit as that in CAMPASPE (V. i.).

Still other dramatists had their influence upon the master playwright. Those who love to linger over origins may with small difficulty trace the original of Shakespeare's early fool to the Rafe of Udall's ROISTER DOISTER, and (assuming that Middleton's THE WITCH was of later date than MACBETH) the witches of Macbeth to the weird creatures in Middleton's THE WITCH. There have been those, also, who have pointed out resemblances between Lady Macbeth and Alice Arden of ARDEN OF FEVERSHAM, and between a deed of which Arden accuses his wife of being guilty in the same play and a trick that Iago employs in OTHELLO.

Having such evidence before us, we can not be surprised at the resemblances which are found to exist between Shakespeare and Thomas Kyd, the author of the most popular play of the time. The extraordinary vogue of THE SPANISH TRAGEDY is one of the most remarkable features of Elizabethan stage history. We have no means of knowing the exact date when the play was written, but we can be sure that it had met with a wonderful amount of popularity as early as 1592, not more than seven years after its

composition, in all probability. It was frequently played in that year, and brought in great profits. In Henslowe's diary we have no record of its performance from January 22, 1593 to January, 1597 when it was revived and acted twelve times before the end of July. In 1601-2 it was again revived by Henslowe, and on September 25, 1601, we read that he paid Ben Jonson the sum of forty pounds for additions to 'JERONYMO' and ten pounds on June 24, 1602, for 'new addeyons for Jeronymo'. These additions gave the play a fresh charm and a new run of popularity. According to Professor F. S. Boas (Fortnightly, 71, 212), a German version of the play by Ayrrer soon saw the light; in Holland it was adapted by A. Van den Bergh, and a later anonymous Dutch version attained such popularity that no fewer than nine editions of it have been preserved. We must not omit here a quaint story that appears in several editions of THE SPANISH TRAGEDY as a proof of the powerful hold it still had on the popular imagination nearly fifty years after its first appearance. In his HISTRIOMASTIX as late as 1633 the scandalized Prynne relates that a woman immediately before her death turned a deaf ear to all ghostly advice and cried out: "Hieronimo, Hieronimo, O let me see Hieronimo!"

The play was widely imitated and quoted by Kyd's admirers, and as widely ridiculed and parodied by his rivals. Many of the most admirable lines of THE SPANISH TRAGEDY are copied almost verbatim by contemporary dramatists. Certain other expressions

and situations furnished matter for laughter until the theatres were closed in 1642, and many of the phrases of JERONIMO became stock quotations in Elizabethan slang (p. xxiv, Preface, Schick's Ed.).

The passage most frequently quoted and caricatured in Elizabethan literature, perhaps, was the opening lines of the Induction of THE SPANISH TRAGEDY. Kyd's lines read:

"When this eternal substance of my soul
Did live imprison'd in my wanton flesh,
Each in their function serving others need,
I was a courtier in the Spanish court:
My name was Don Andrea;
.
In secret I possess'd a worthy dame,
Which hight sweet Bellimperia by name".

Compare this with Ralph's speech in Act V. Sc. iii of THE KNIGHT OF THE BURNING PESTLE:

"When I was mortal, this my costive corps
Did lay up figs and raisins in the Strand;
Where sitting I espied a lovely dame,
Whose master wrought with lingel and with awl"
.

The parody is continued to the end of the speech.

A similar parody is that in Robin Goodfellow's speech in WILY BEGUILLED (D.-H, IX. 308), beginning:

"Although in some places
I bear the title of a scurvy gentleman,
By birth I am a boat-wright's son of Hull".

Compare also with Kyd's INDUCTION Shirley's THE BIRD IN A CAGE, Act III, Sc. iv, when Bonamico, who is supposed by his friends to be dead, says:-

"When this eternal substance of my soul,
Did live imprisoned in my wanton flesh',
And so forth? And how do you like Don Andrea,
Gentlemen? poor snake! but he has cast his skin, and recovered a new coat of the Destinies spinning";

and also Clem's speech in Heywood's THE FAIR MAID OF THE WEST, Act V, Sc. i:-

"Now may I speak with the old ghost in Jeronimo -
'When this eternal substance of my soul
Did live imprisoned in this wanton flesh,
I was a courtier in the court of Fez'".

No single phrase in the play became so generally quoted as all the expression Hieronimo uses in Act III, Sc. xii, l. 31:¹

"Hieronimo, beware! go by, go, by!"

The phrase was used over and over again during the period to imply impatience of anything disagreeable or inconvenient. Pro-

1. All references to the text of THE SPANISH TRAGEDY are to be found in THE TEMPLE DRAMATISTS Edition.

fessor Boas has pointed out (THOMAS KYD.WORKS, p. 406), some of the most striking instances in which this phrase has been quoted by other writers. Thus in Dekker's SATIRONIASTIX (1602) when Blunt offers Horace money if he will write an ode, Tucca cries, 'Goe by, Ieronimo, goe by'. In Middleton's BLURT, MASTER CONSTABLE, IV. 1. (1602) Simperina, wishing to get rid of the old courtier Curvette, cries, 'Go from my window go, go away; go by, old Ieronimo'. In Dekker and Webster's WESTWARD HOE, ii. 3, Mistress Birdline describes a woman as, 'like a play; if new, very good company, very good company; but if stale, like old Ieronimo, go by, go by'. Mr. Boas also quotes from A NEW DITTIE IN PRAYSE OF MONEY, contained in a collection issued by T. Delaney (1607) to illustrate further the proverbial character of the phrase.

'When thou hast money, then friends thou hast many,
When it is wasted, their friendship is cold.
Goe by, Ieronimo; no man then will thee know.'

Such artificial phrases as those in the opening lines of Act III. Sc. ii. of Kyd's play were also widely ridiculed. See, for instance, ALBUMAZAR, by John Tomkis, Act II. Sc. i. (D.-R.XI. 331).

"O lips, no lips, but leaves besneer'd with mildew!
O dew, no dew, but drops of honeycombs!
O combs, no combs, but fountains full of tears!
O tears, no tears, but -----".

Ben Jonson, also, aims a shot at this part of the play in EVERY MAN IN HIS HUMOUR, Act I. Sc. iv. Matthew, the town gull, is entertaining Captain Bobadill by reading from THE SPANISH TRAGEDY, "Indeed here are a number of fine speeches in this book", he says. "'O eyes, no eyes, but fountains fraught with tears!' there's a conceit! 'fountains fraught with tears! O life, no life, but lively form of death!' another, 'O world, no world, but mass of public wrongs!' a third, 'Confused and fill'd with murder and misdeeds!' a fourth, O, the mises! Is it not excellent? Is't not simply the best that ever you heard, captain"?

Ben Jonson makes frequent other allusions to different scenes and situations in the play. (THE POETASTER, III. i; THE TALE OF A TUB, III. iv; THE NEW INN, II. ii.)

A clever parody on lines 19-28 of THE SPANISH TRAGEDY is that in Nathaniel Field's A WOMAN IS A WEATHERCOCK, Act I. Sc. ii. Sir Abraham Hinnny:

O no, she laughs at me and scorns my suit:
For she is wilder and more hard withal,
Than beast or bird, or tree, or stony wall.

Kate:

Ha! God-a-mercy, old Hieronimo.

Abra:

Yet she might love me for my lovely eyes,

Count Frederick:

Ay, but perhaps your nose she doth despise.

Abra:

Yet might she love me for my proper body,

Strange:

Ay, but she thinks you are an errant noddý.

Abra:

Yet, might she love me in despite of all.

Lucida:

Ay, but indeed I cannot love at all.

The burlesques aimed at the opening lines of Sc. v in Act II of the play were innumerable. From 1615 onward the Quarto editions have a woodcut illustrating the episode here represented,-- Hieronimo appearing on the stage "in his shirt", plucked from his "naked bed". This scene was singled out doubtless on account of its popularity. Caricatures of its were incessant for half a century. (See ARDEN OF FEVERSHAM, III. i. 88, TEMPLE Drama; Barry's RAM-ALLEY, V. i.)

The two plays which show most conclusively that Kyd was not only laughed at and parodied but also genuinely admired and imitated are A PILGRIMAGE TO PARNASSUS and WILY BEGUILLED. Mr. Sarrazin in THOMAS KYD und SEIN KRIES has pointed out some very striking resemblances. For instance:
W. B. (D.-H. IX. 235) When Phoebus waves unto the western deep.
Sp. Tr. (I. ii. 83) Phoebus waving to the western deep.

W. B. (D.-H. IX. 278) Ah! said I life? a life far worse than
death.

Sp. Tr. (III. ii. 2) O life! no life, but lively form of death
O world! no world, but mass of public wrongs.

W. B. (D.-H. IX. 286) No world at all, but mass of open wrongs.

W. B. (D.-H. IX. 282) Thrice three times Sol hath slept in
Thetis' lap.

Sp. Tr. (I. i. 23) Ere Sol had slept three nights in Thetis' lap.

W. B. (D.-H. 307) . . Fair Proserpine

Hath sent me here from depth of underground.

Sp. Tr. (I. vi. 1) Came we for this, from depth of underground?

Pilgr. (142¹) But this it is that doth my soule torment.

Sp. Tr. (III. i. 43) But this, O this, torments my labouring soul

Pilgr. (17) And nipte the blossoms of our budding springe.

Sp. Tr. (I. i. 13) Death's winter nipp'd the blossoms of my bliss.

Pilgr. (57) As I am a scholler, these arms of mine are long and
strong with all,

Thus elms by vines are compact ere they falle.

1. Macray Edition.

Sp. Tr. (II. iv. 44)

Nay, then my arms are large and strong withal:

Thus elms by vines are compass'd, till they fall.

There are many other imitations in these two plays of Kyd's style and phraseology, all of which go to prove that he was considered by other dramatists as a worthy model from which to copy.

We come now to the main question. We have seen that Shakespeare did not hesitate to make use of such material as served his dramatic needs best; we have seen that other playwrights of the time also borrowed from their contemporaries and that the common creditor of all was Thomas Kyd. It remains then for us to trace out to a certain extent the debt which Shakespeare owes to Kyd. Definiteness is to be aimed at rather than completeness. For this reason, only a few of Shakespeare's plays will be included in the discussion. HAMLET is excluded, for the reason that the points of likeness between it and THE SPANISH TRAGEDY in motif and general plan have already been thoroughly treated by many modern scholars. (THOMAS KYD UND SEIN KREIS. Sarrazin. THE ELIZABETHAN HAMLET, Chp. III. John Corbin.)

First to be considered is Shakespeare's earliest tragedy, TITUS ANDRONICUS. So marked are the resemblances, in fact, between TITUS ANDRONICUS and THE SPANISH TRAGEDY in subject, technique, versification and vocabulary that many modern critics maintain the theory that TITUS ANDRONICUS is a work of Kyd touched up by Shakespeare. Mr. Sidney Lee, for instance, says of the play

(LIFE OF WILLIAM SHAKESPEARE, p. 65) that it is "far too repulsive in plot and treatment, and too ostentatious in classical allusions to take rank with Shakespeare's acknowledged works". Internal evidence in the play, nevertheless, indicates that it is not Kyd's. Although Kyd's drama is full of deeds of violence, it does not obtrude physical horrors, except in the closing scene, and it never makes reference to the grosser side of sexual relationship. In TITUS ANDRONICUS, moreover, there is no trace of the bright dialogue, the psychological insight and tragic irony which mark Kyd's play. Besides, TITUS ANDRONICUS is included in the first Folio. The most natural conclusion, then, is that the play was written by Shakespeare in the first part of his career while he was still more or less dependent upon his contemporaries for material and for his method of workmanship.

The likeness between the two plays in the central theme and the principal variations upon it are marked. The motif of both is a father's revenge. Continual dwelling upon the desired retribution leads to madness in the case of both. It is madness with a method, however, and as Titus is "shrewd enough to see through the disguise of Tamora and her sons and to turn their mummery to their own destruction", so "the Marshal makes an engine against his enemies of the performance which they had themselves proposed". (Boas, p. lxxix.) There are also a number of parallel episodes in the two plays. The feigned reconciliation between Saturninus and Titus reminds us of the similarly hypo-

critical scene between Hieronimo and Lorenzo. When Titus arranges a hunt in honour of the Emperor's marriage, he is playing something of the same part as Hieronimo when he entertains the king with his Masque in Act I. The crime of Chiron and Demetrius in murdering Bassianus and dragging off his bride Lavinia resembles that of Lorenzo and Balthazar in murdering Horatio and dragging off his mistress Bellimperia. In the final scene of THE SPANISH TRAGEDY when Hieronimo is being forced to betray his confederates in the murders he has brought about, he bites out his tongue in order to keep silent. An incident similar in horror is made use of in TITUS ANDRONICUS, when Demetrius and Chiron cut out Lavinia's tongue as a part of their brutal ravishment of her.

Besides these parallels in theme and episode, there are resemblances in the thought and manner of expression.

Sp. Tr. (I. iii. 5) Then rest we here awhile in our unrest.

Sp. Tr. (III. xiii. 29) Thus therefore will I rest me in unrest.

Tit. An. (IV. ii. 32) But let her rest in her unrest a while.

Sp. Tr. (III. xiiA, 85) Why, all the undelved mines can not buy
An ounce of justice!

'Tis a jewel so inestimable. I tell thee
God hath engross'd all justice in his hands
And there is none but what comes from him.

Tit. An. (IV. iii. 50)

And, sith there's no justice in Earth nor Hell
We will solicit Heaven, and move the gods
To send down justice for to wreak our wrongs.

Sp. Tr. (III. xiii. 136)

Go back, my son, complain to Aeacus,
For here's no justice: gentle boy, be gone,
For justice is exil'd from the earth.

Sp. Tr. (III. xiii. 107)

Though on this earth justice will not be found
I'll down to hell, and in this passion
Knock at the dismal gates of Pluto's court.

Tit. An. (IV. iii. 13)

Then, when you come to Pluto's region,
I pray you, deliver him this petition;
Tell him; it is for justice, and for aid.

More numerous are the parallel passages in Kyd's play and ROMEO AND JULIET. Such resemblances, of course, may be due to common literary tendencies of the time. Yet Shakespeare is ordinarily so superior to other poets in his thought and the manner in which he expresses that thought that any similiarity between his composition and that of anyone else is particularly significant.

Sp. Tr. (Induction, l. 2)

But, in the harvest of my summer joys
Death's winter nipped the blossoms of my bliss.

R. & J. (IV. v. 28)

Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

Sp. Tr. (I. iv. 5)

And in his death hath buried my delights.

R. & J. (I. ii. 14)

The earth hath swallowed all my hopes but she.

Sp. Tr. (II. ii. 18)

O sleep, mine eyes, see not my love profan'd.

Be deaf, my ears, hear not my discontent;

Die, heart, another joys what thou deserv'st.

R. & J. (III. ii. 57)

O break, my heart, poor bankrupt, break at once!

To prison, eyes, ne'er look on liberty!

Vile earth, to earth resign; end motion here.

Sp. Tr. (II. iv. 17)

And heavens have shut up day to pleasure us,

The stars, thou see'st, hold back their twinkling shine,

And Luna hides herself to pleasure us.

R. & J. (III. ii. 4)

Spread thy close curtain, love-performing night,

That rude day's eyes may wink, and Romeo

Leap to these arms, untalk'd of and unseen.

Sp. Tr. (III. viii. 73)

Wearing the flints with these my wither'd feet.

R. & J. (II. vi. 17)

O, so light a foot will ne'er wear out the everlasting flint.

Several incidents are to be found in ROMEO AND JULIET that recall to our minds similar situations in Kyd's play. In Act II, scene 2, of ROMEO AND JULIET, for instance, the lovers are parting, and Juliet asks, "At what o'clock to-morrow

Shall I send to thee?"

Romeo answers "At the hour of nine", and Juliet exclaims:

"I will not fail: 't is twenty years till then."

Might not this little incident have been suggested to Shakespeare by the delightful touch Kyd gives to Bellimperia's character in Act II, scene 2, of THE SPANISH TRAGEDY? Like Romeo and Juliet, Horatio and Bellimperia are parting and Bellimperia is asked to "appoint the field" for their next meeting. Bellimperia names the time and place, and then adds:

"Till then each hour will seem a year and more".

Still another point of similiarity in these two characters is that vein of foreboding which both reveal under exactly the same circumstances. Just before that fatal love scene (II. iv) between Horatio and Bellimperia which terminates in the murder of Horatio, Bellimperia is seized with an unexplainable fear of approaching danger. The lovers are about to enter the arbor, "there in safety to pass a pleasant hour". Bellimperia hesitates, saying, "My fainting heart controls my soul". Horatio does not understand her, and asks what she means. Her answer comes:

"I know not what myself;

And yet my heart foretells me some mischance".

How quickly this incident is recalled to our minds when, all unconscious of the fact, Romeo and Juliet are saying the last farewells to each other, and we hear Juliet exclaim (III. v):

"O God: I have an ill-divining soul,
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb:
Either my eyesight fails or thou look'st pale".

And again, the wails that go up when Juliet is discovered and thought to be dead are strangely like those of Hieronimo and Isabella over their murdered son. Compare the following laments of Paris (IV. v. 58) and Hieronimo (III. ii. 2), for instance:
Sp. Tr. (III. ii. 2) "O life! no life, but lively form of death".
R. & J. (IV. v. 58) "O love! O life! not life, but love in death!"

MACBETH furnishes points of similarity between Kyd and Shakespeare all the more remarkable because MACBETH was a comparatively late work of the author. The date of composition generally assigned to the play is 1606: THE SPANISH TRAGEDY, we may be safe in saying, was written some time between 1583-'87, but it was being acted as late as June, 1602. This fact may account largely for those passages in MACBETH which seem to have been directly suggested by the popular "tragedy of blood" and for the distinct atmosphere of fatefulness and ill-omen characteristic of both plays.

First to attract our notice is the unusual degree of simi-

larity evident in the technique of the opening scenes of these two plays. The first scene in Kyd's drama strikes the key-note of the tragedy. Here we see the Ghost and Revenge plotting for the death of Don Balthazar as a means of retribution for Andrea's downfall. How this is to be brought about we are not sure, but these two ominous figures sit down "to see the mystery, and serve for Chorus in this tragedy", leaving no doubt in our minds that their purposes will ultimately be accomplished. Compare this introduction with that of MACBETH. Shakespeare more subtly suggests the atmosphere of his play than Kyd does, but the effect produced is the same. We get in this scene a brief glimpse of the witches, the evil genii of Macbeth, who in the end bring about his ruin. No word is spoken concerning their coming relationship with Macbeth or the influence they are to exert upon him, and they do not deliberately seat themselves "to see the mystery" which is to follow. Nevertheless the keynote of the tragedy is sounded just as surely by their brief appearance upon the stage and their hurried words as it is in THE SPANISH TRAGEDY by the more detailed scene between the Ghost and Revenge.

Following directly upon the introductory scene of both plays is a narrative scene, and the event narrated is alike in both cases. In THE SPANISH TRAGEDY the General, and in MACBETH, the bleeding Sergeant and Ross, relate with more or less detail the action of a battle which has just taken place and upon which hangs the fate of the principal characters in both tragedies. In words strangely akin to each other the story is told of how, in one

case, brave Andrea has been cut down in battle by the merciless hand of Balthazar, and, in the other, of how Macbeth by his success in battle has been started upon that series of honors which brings about his end.

Next we note a number of passages in the two plays that are markedly alike, sometimes in the manner of expression, sometimes in the choice of words themselves, or sometimes merely in the underlying thought that the passages express.

The following quotations will serve to illustrate that trick of expression which seems characteristic to both tragedians.

Sp. Tr. (I. ii. 86) And for some argument of more to come.

Mac. (I. iv. 104) And, for an earnest of a greater honour.

Sp. Tr. (II. ii. 45) Our hour shall be when Vesper 'gins to rise

That summons home distressful travellers.

Mac. (III. iii. 7) The west yet glimmers with some streaks of day.

Now spurs the lated traveller apace

To gain the timely inn.

Sp. Tr. (III. vi. 36) For blood with blood shall, while I sit

as judge,

Be satisfied.

Mac. (III. iv. 122) It will have blood, they say; blood will

have blood.

Sp. Tr. (III. vi. 95) O monstrous times, where murder's set
so light,
And where the soul, that should be shrin'd in heaven,
Solely delights in interdicted things,
Still wand'ring in the thorny passages,
That intercepts itself of happiness.

Mac. (IV. iii. 164) Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rent the air
Are made, not mark'd.

Sp. Tr. (III. i. 18) Words have several works,
And there's no credit in the countenance.

Mac. (I. iv. 12) There's no art
To find the mind's construction in the face.

Other passages may be selected to show not so much a similarity in mode of expression as in the train of thought. Shakespeare seems to have had these ideas suggested to him by the lines in Kyd's play, and then by his superior mind and workmanship to have improved upon them, adding both to their force and melody.

Sp. Tr. (III. ii. 115) Nor shall they live for me to fear their
faith:
I'll trust myself, myself shall be my friend;
For die they shall.

Mac. (IV. i. 82) Then live, Macduff: what need I fear of thee!
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Sp. Tr. (III. xiiA. 75) Bid him come in, and paint some comfort,
For surely there's none lives but painted comfort.

Mac. (II. ii. 53) The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil.

Mac. (III. iv. 60) O proper stuff!
This is the very painting of your fear.

Sp. Tr. (III. xi. 44) Ay, ay, ay; and then time steals on,
And steals, and steals, till violence leaps forth
Like thunder wrapped in a ball of fire.

Mac. (V. v. 19) To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death.

Sp. Tr. (III. iv. 78) I list not trust the air
With utterance of our pretence therein
For fear the privy whisp'ring of the wind,
Convey our words amongst unfriendly ears.

Mac. (II. i. 56) Thou sure and firm set earth,
Hear not my steps, which way they walk, for fear
The very stones prate of my whereabouts.

Sp. Tr. (III. vi. 95) Under feigned jest
Are things conceal'd that else would breed unrest.

Mac. (I. v. 61) To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't.

Sp. Tr. (III. iv. 5) Our greatest ills we least distrust, my lord,
And unexpected harms do hurt us most.

Mac. (I. iii. 124) And, oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.

Sp. Tr. (IV. iv. 100) But night, the cov'rer of accurse'd crimes,
With pitchy silence hush'd these traitors' harms.

Sp. Tr. (III. xiiA, 31) Night is a mur'drous slut,
That would not have her treasons to be seen;
And yonder pale-fac'd Hecate there, the moon,
Doth give consent to that is done in darkness.

.

And those (stars) that should be powerful and divine,
Do sleep in darkness, when they most should shine.

Mac. (I. v. 51.)

Come, thick night,
And pall thee in the dunnest smoke of hell
That my keen knife see not the wound it makes
Nor heaven peep through the blanket of the dark,
To cry, "Hold, hold!"

Mac. (I. iv. 50)

Stars, hide your fires,
Let not light see my black and deep desires.

Mac. (III. ii. 52) Good things of day begin to droop and drowse
Whiles night's black agents to their prey do rouse.

In addition to the resemblances already pointed out between these two plays, there are a number of incidents somewhat alike in nature that may be mentioned here.

In Act III, scene 8, of THE SPANISH TRAGEDY, Isabella, half-wild with grief for her dead son, says to her maid:

"So that, you say, this herb will purge the eye,
And this, the head? -
Ah! - but none of them will purge the heart!
No, there's no medicine left for my disease,
Nor any physic to recure the dead".

It is probable that this pathetic scene suggested to Shakespeare that in Macbeth (V. iii) where the king is seeking in vain for some way to cure his wife of her fatal illness. He asks the doctor:

"Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?"

Again, in Act III, Sc. xiiA, Jaques and Pedro, Hieronimo's servants, come upon the stage, carrying with them their lighted torches. And Jaques says:

"I wonder, Pedro, why our master thus
At midnight sends us with our torches light,
When man, and bird, and beast, are all at rest".

Shakespeare represents Lady Macbeth in her sleep-walking scene (V. 1) as carrying a light. The doctor asks the waitingwoman how she came by the light, and the woman answers:

"Why it stood by her: she has light by her continually; 'tis her command".

One other incident may be mentioned in this connection. After Pedringano has murdered the man Serberine (III. iii) according to Lorenzo's orders, he is seized by the watch who asks his reason for committing this bloody deed, and he answers:

"Why? because he walk'd abroad so late".

In Macbeth, (III. vi) Lennox is discussing with another lord the dangerous, unsettled condition of the times. He says:

"The gracious Duncan
Was pitied of Macbeth:- marry, he was dead;
And the right valiant Banquo walk'd too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled: men must not walk too late".

These three plays, TITUS ANDRONICUS, ROMEO AND JULIET, and MACBETH have been taken as those plays which show most conclusively that Shakespeare is in debt to Thomas Kyd. It is interesting to note other resemblances taken more or less at random from various other Shakespearean plays.

In 3 K. HENRY VI, for instance, we find several lines which suggest Kyd's influence.

Sp. Tr. (I. iii. 32)

O, yes, complaining makes my grief seem less.

3 K. Hen. VI (II. i. 185)

To weep is to make less the depth of grief.

Sp. Tr. (I. iv. 105) You know that women oft are humorous:

These clouds will overblow with little wind.

3 K. Hen. VI (V. iii. 10)

A little gale will soon disperse that cloud

And blow it to the source from whence it came.

Sp. Tr. (II. v. 99) Sweet, lovely rose, ill-pluck'd before thy
time.

3 K. Hen. VI (II. v. 4, 62) How sweet a plant have you untimely
cropp'd.

Compare also to this quotation from THE SPANISH TRAGEDY 1 K.
Henry IV, (I. iii. 175) where Hotspur exclaims,
"Richard, that sweet lovely rose".

The incident in THE SPANISH TRAGEDY (III. xiii) when
Hieronimo offers to the Old Man a handkerchief to wipe his tears
away and unconsciously draws from his pocket the "handkercher
besmear'd with blood" from Horatio's wounds is not unlike that in
3 K. HENRY VI (I. iii) where Queen Margaret intentionally offers
to York the handkerchief stained with Clifford's blood, saying -

"And if thine eyes can water for his death I give thee this
to dry thy cheeks withal".

Shakespeare, too, joins the ranks of those who laughed at
Kyd's mannerisms. In THE TAMING OF THE SHREW, for instance,
(Induction, l. 9) Sly exclaims:

"Go by, Saint Jeronimy: go to thy cold bed and warm thee".
Sly was no doubt trying to quote from Hieronimo in l. 6 also where
he uses the phrase "paucas pallabris" (Sp. Tr. III. xv. 79).
Again in MUCH ADO ABOUT NOTHING when Benedick's friends are
twitting him about his bachelorhood, Don Pedro misquotes for his
benefit: (I. i)

"In time the savage bull doth bear the yoke" which cor-
responds very closely with Lorenzo's speech (II. i. 3):

"In time the savage bull sustains the yoke".

This, however, may not have been a hit at Kyd, for this whole speech of Balthazar's is taken from Thomas Watson's *HECATOMPATHIA*, Sonnet 47.

The character of Iago in *OTHELLO* is in some particulars strongly suggestive of Lorenzo. The words of Lorenzo (*III. iv*) paint most truly the natures of both men:

"Why so, this fits our former policy,
And thus experience bids the wise to deal.
I lay the plot: he prosecutes the point,
I set the trap: he breaks the worthless twigs,
And sees not that wherewith the bird was lim'd.
Thus hopeful men, that mean to hold their own,
Must look like fowlers to their dearest friends.
He runs to kill whom I have help to catch,
And no man knows it was my reaching fetch".

Anyone not familiar with the lines of *OTHELLO* would easily be deceived in believing this passage to be quoted from Iago himself.

Again, in Desdemona's character, we find a suggestion of that greatness which Bellimperia also possessed. As Desdemona is dying, murdered by her husband's hand, she seeks to free him, whom she still loves, from all suggestion of guilt in her death.

"O, who hath done this deed?" her waiting-woman asks, and with her last breath Desdemona answers:

"Nobody, I myself. Farewell:

Commend me to my kind lord: O, farewell!"

It was the same spirit which prompted Bellimperia, in her effort to save her lover, Horatio, from being murdered by his rival, to cry out (II. v)

"I lov'd Horatio, but he lov'd not me".

Next, let us compare a few short passages from Shakespeare to others from Kyd.

Sp. Tr. (II. v. 111)

"Time is the author both of truth and right,
And time will bring this treachery to light".

King Lear (I. i. 285)

"Time shall unfold what plaited cunning hides;
Who cover faults, at last shame them derides".

Sp. Tr. (I. iv. 36)

"There laid him down, and dew'd him with my tears".

2 Henry II (III. ii. 339)

"O, let me entreat thee cease. Give me thy hand,
That I may dew it with my mournful tears".

Sp. Tr. (III. xi. 41)

"And things call'd whips".

2 Henry VI (II. i. 138)

"Have you not beadles in your town, and things called whips?"

Sp. Tr. (III. iii. 37)

"Who first lays hand on me, I'll be his priest".

2 Henry VI (III. 1. 272)

"Say but the word, and I will be his priest".

Sp. Tr. (II. v. 110)

"The heav'ns are just: murder cannot be hid".

Mer. of Venice (II. ii. 83)

"Truth will come to light, murder cannot be hid long".

Sp. Tr. (I. ii. 172)

"So hares may pull dead lions by the beard".

King John (II. i. 137)

"You are the hare of whom the proverb goes,
Whose valor plucks dead lions by the beard".

Sp. Tr. (III. 1. 34)

Nor discontents it me to leave the world
With whom there nothing can prevail but wrong".

3 K. Henry VI (II. v. 19)

"Would I were dead! if God's good will were so;
For what is in this world but grief and woe?"

And, lastly, compare the plaint of King Henry (K. Henry V, IV. i) with that of the Viceroy of Portugal (Sp. Tr., III. i).

The Viceroy says:

"Infortunate condition of kings,
Seated amidst so many helpless doubts!
First we are plac'd upon extremest height,
And oft supplanted with exceeding hate,
But ever subject to the wheel of chance,
.
So striveth not the waves with sundry winds,
As fortune toileth in the affairs of kings,
That would be fear'd, yet fear to be belov'd,
Sith fear or love to Kings is flattery".

This is, briefly, the substance of King Henry's thoughts, beginning

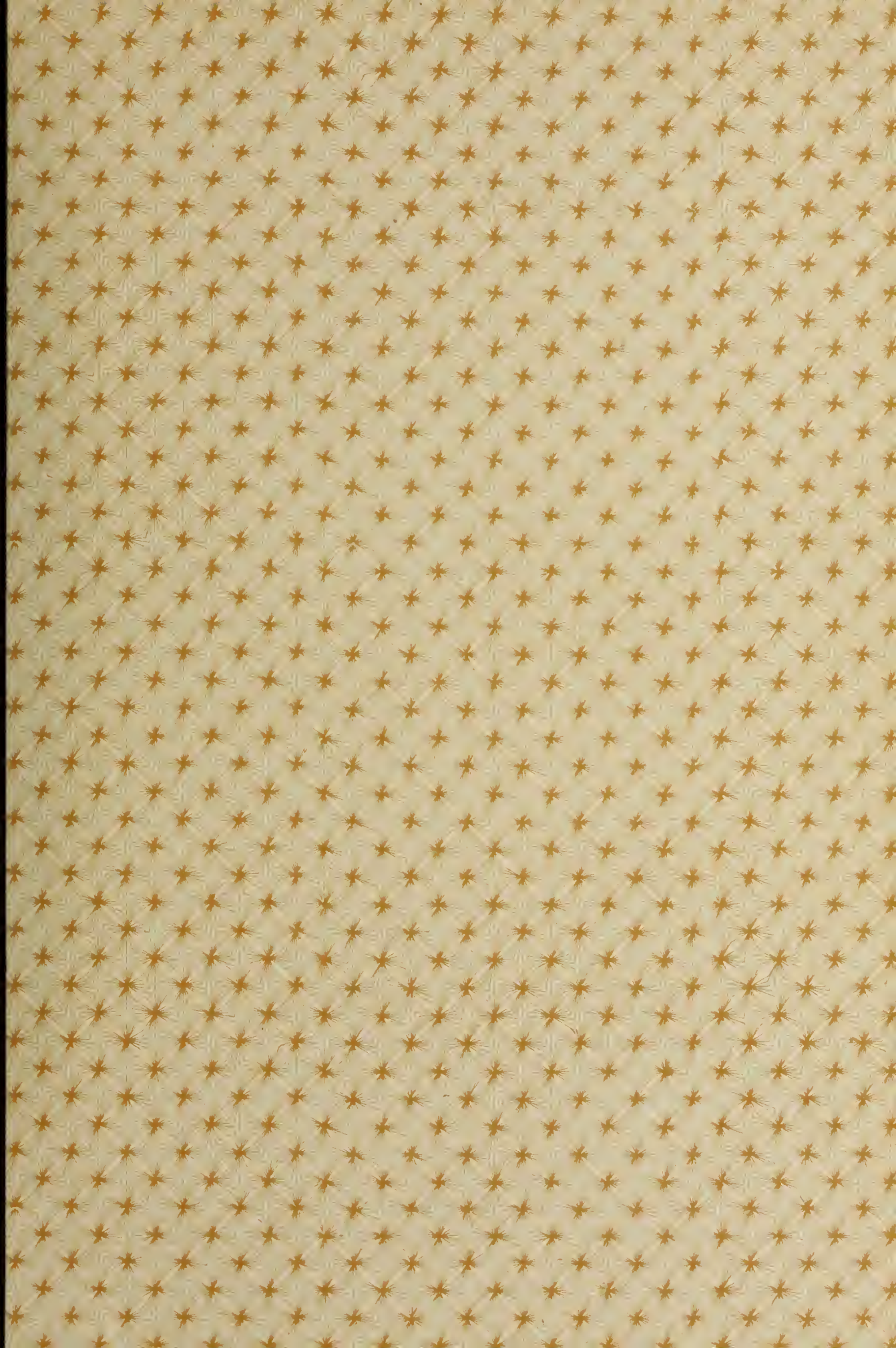
"Upon the king! let us our lives, our souls,
.
Our children and our sins lay on the king!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath,
Of every fool, whose sense no more can feel
But his own wringing! What infinite heart's-ease
Must kings neglect, that private men enjoy!"

With evidence of this kind before us, we naturally come to decided conclusions about Shakespeare's debt to Kyd. Even this evidence may not be convincing to those who think that to name another writer as his model is to undervalue Shakespeare's power. Such would be the case, and we can not make so bold a statement.

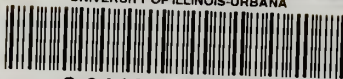
Independence and originality are two of the essential attributes of greatness. The conclusion we are justified in arriving at, however, is this. The Elizabethan playwrights felt no restraint in getting ideas and dramatic material from their fellow workmen, and Shakespeare, though the greatest of all these playwrights, was particularly skillful in selecting the best from his contemporaries' productions, working it over, putting his own spirit into it, until it came forth as a thing unquestionably his own. Thomas Kyd had touched the popular imagination to an unprecedented extent. Whether his phenomenal success was deserved is a matter of considerable doubt, but nevertheless he possessed it. It is easy to imagine the young Shakespeare, who had just commenced his literary career, seated in the play house, listening to tragic lines of Kyd, seeing their profound effect upon the audience, and storing away in his wonderful mind the things that appealed to him most. A great many of the likenesses that have been pointed out between his works and Kyd's were simply due, of course, to the literary tendencies of the time. All the writers of one epoch are more or less inclined to express themselves in the same general manner, not to such a degree, to be sure, that individuality is lost sight of, but in so far as certain tricks of expression, rhetorical devices and general tone go. Allowing for this principle, we still feel that Kyd exerted his influence over Shakespeare just as surely as Seneca, for instance, exerted his over Kyd.

It is not questions of influences and sources, however, that interest us now in Shakespeare. Such questions attract only those who delight in literary subtleties. It is the power and truth in Shakespeare that appeal to our hearts, regardless of how he attained those qualities. Kyd and his works have long since ceased to appeal to us. His day was soon over. Shakespeare will live, doubtless, long after Kyd's name is completely lost as that of a writer of truth. Kyd may have had his influence over Shakespeare, just as surely as did other writers of his age, but he was not great. Shakespeare was great, and his greatness will endure.





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